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And when he played the freeman
 With girls ashore and looked at Steve and said
 'Let be, man,'
 Stephen *let be*; for Pete had stormed it on the Banks,
 And Steve knew well there was no long-shore huffer
 Dared call Pete bluffer.

Similarly the dialogue is almost always both poetically powerful and thoroughly in character. If the people of the story would not have said such things as they say in just such a way as they say them, the reader does not observe it. Mr. MacKaye's version is just more expressive than the original could have been—that is all.

One holds no brief against the new poetry; it is merely in an experimental stage, and its apparent perversity in the choice of materials, its confusion of motives, may and sometimes does connote a larger vision of life. Thus one reads Mr. MacKaye's poem with admiration, if not always with pleasure.

A BALLAD-MAKER'S PACK. By Arthur Guiterman. New York: Harper and Brothers.

Writers of light verse—like Calverly, for one—are not unlikely to have a poetical vein, and when they have it there is apt to be a peculiar genuineness and downrightness about it. Writing humorous verse must have a tendency to keep even a poet free from extravagance and self-deception, while it by no means quenches his love of the beautiful. Probably *The Chambered Nautilus* and *The Last Leaf* could not have been so nearly perfect in their kind if their author had been incapable of writing *The One Hoss Shay*. And would not Wordsworth have been the better for a sense of humor?

Mr. Guiterman is the most consistently clever of our versifiers. His "rhymed reviews," especially, show a delicate and cultivated sense of absurdity and of truth; and they are so adequate that one does not see how he does them.

His ballads, though less original in both matter and form, than one might have expected, and somewhat lacking in *surprise*, are uniformly good. They have an unforced grace, a brave ring, a bold and ballad-like spirit. They embrace a great range of themes drawn from folklore, history, or modern life. Each one is the expression of a sincere taste, a genuine sentiment, or of that love for a subject that comes of long dwelling with it. A kind of unstudied brilliancy and dash joined to elegance and restraint distinguish them from more naïve performances in this kind.